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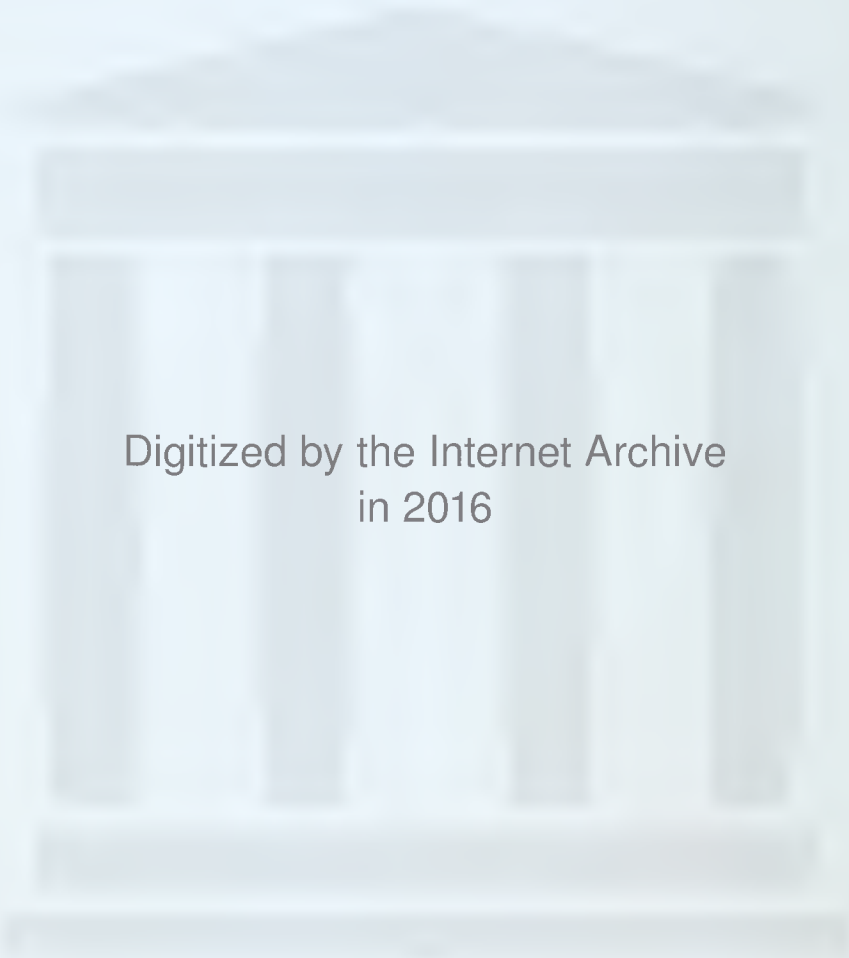

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Music Education
in
Small Rural Schools

BULLETIN 370

LESTER K. ADE
Superintendent of Public Instruction

COMMONWEALTH OF PENNSYLVANIA
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FOREWORD

For nearly a century music has been an important factor in the curriculum of the public schools of this Commonwealth. The General Assembly of 1921 provided the teaching of music in all of the elementary grades. Music thus received recognition as a major activity, as important in its immediate and lasting effects on the children as any of the other parts of the curriculum.

Children attending the smaller rural schools are entitled to opportunities in music education to the same extent as children attending consolidated and urban schools. In the past, music in the rural schools received less emphasis than in urban schools. It was unfortunate that where greater need existed, the cultural advantages were lacking. Many rural schools have now found it possible to change the barren atmosphere of a school into one of joy and enthusiasm through music. Where there has been interest, music programs have developed which have functioned in school, home, and community. Thus the smallest rural school may become a center for community enjoyment and culture.

The success of music education in a rural school depends greatly on the attitude and ability of the teacher, augmented by the interest, intent of purpose, and enthusiasm of the county superintendent of schools, and the vision and support of the community.

The present bulletin on Music Education in Small Rural Schools has been prepared by Dr. M. Claude Rosenberry, Chief of Music Education, under the direction of Dr. Paul L. Cressman, Director of the Bureau of Instruction.

LESTER K. ADE

Superintendent of Public Instruction

April, 1939

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Music Education in Small Rural Schools

INTRODUCTION

"The values of life come not primarily from what one knows or what he does, but from how he feels about what he knows and what he does. . . . His tastes, appreciations, ideals, attitudes, and mental perspectives are consequently a much better index of his true character and personality than what he knows, what he has, or what he can do. . . . Knowledge and skill help him to meet the situations of life to which they apply, but it is his developed feeling that determines the kinds of life situations he will seek to meet."

This statement by Dean Withers of New York University is a philosophy applicable to the Music Education of our youth in general, and to the boys and girls in our one- and two-teacher rural schools in particular. The average child in a rural community is not confronted with the same diversified interests that are available to the urban child. While he may have less leisure time, he usually has a greater sense of responsibility and appreciation of the value of time. Lacking the diversions of urban life, the rural child is apt to feel keenly the need for self-expression and for forms of social activity that will bring him into neighborly contact with others of similar age in the community.

The number of children in Pennsylvania dependent on the one- and two-teacher rural schools for a vital portion of their education constitutes either a considerable influence, or a liability in the cultural future of our State and Nation.

The rural child should be educated to take his place, musically, without hesitation when he enters the secondary school, college, or the community. His contribution to his future environment should be cultural and constructive. The rural child should learn the joy of singing. He should become acquainted with many songs—folk songs, patriotic songs, art songs, hymns, old favorites. He should be taught to sing easily, correctly, and beautifully. He should be exposed to fine music, and become familiar with its background. He should learn to play some instrument, however simple. He should have opportunity for creative expression through music. Rhythms, folk dancing, dramatization, composition, and manual expressions should be available to him. He should learn to read music easily and well. His natural curiosity should be encouraged by instruction in music theory. He should have opportunity for participation in public musical performance.

These goals are practical and readily within reach. Lack of materials, finances, and teacher ability are ready but flimsy excuses for inferior results. If we do not have proper facilities and ability, it is because we are not making the most of our resources. Such problems should serve as a challenge rather than as an alibi.

No one method or set of materials can be expected to solve every problem of the small rural school. Rather, a program of music education in these schools must consider its local problems and choose methods and materials from all of the resources of the field to answer its needs. Like other progressive educational programs, it should be built upon a well considered educational philosophy. It must take into account the problems and characteristics of rural life generally, and the local community specifically. It must recognize both the advantages and disadvantages peculiar to rural organization.

Recognition of the family spirit in the school room having children of varying ages establishes an excellent advantage. Everyone works together. Care must be taken, however, to provide a musical diet for everyone. There must be music and activities in which the older boys will find success and satisfaction, as well as beautiful and attractive songs and activities appropriate for the little ones.

Appreciation is the supreme aim of music education and can be realized only through satisfying musical experiences. The approach to this is self-expression through singing, rhythmic response, listening, and playing. Active participation motivates an interest which can not be secured in any other way.

Each school should own adequate copies of a basic text. Every music series of consequence has a rural school edition and manual available. There are also several independently published basic texts of real merit. In addition to the basic text selected, carefully chosen supplementary material is advantageous and desirable. Caution is here expressed against the use of ordinary community-type song books as basic texts.

By nature of its services and obligations, the average one- or two-teacher school does not find itself with time on its hands. However, the program should be so arranged as to include a minimum of seventy-five to one hundred minutes per week in music education, exclusive of opening exercises.

GENERAL OBJECTIVES

1. To discover, stimulate, and nurture all musical talents and aptitudes.

2. To develop a love for and pleasure in good music by providing a variety of musical experiences which will enrich the life of the child in school, home, and community, and which will encourage him in further musical activity to be carried into adult life as an invaluable contribution to the full round of citizenship.
3. To provide a wholesome emotional outlet and contribute to the development of the child through the growth of his personal and social nature.
4. To make the child happier and more sensitive to beauty through his musical experiences and, as a socializing medium, enable him to adjust himself more sympathetically to his environment.
5. To set up experiences which will later serve the child as recreational, cultural, avocational, and vocational guidance in the development of his ultimate relationship with music.

SPECIFIC OBJECTIVES

1. To give every child the correct use of his singing voice and pleasure in song as a means of expression.
2. To develop an appreciation of beauty of tone, and the ability to discriminate between pleasant and unpleasant tones in singing and in speaking.
3. To develop rhythmic sense and response.
4. To develop pleasure and understanding in listening to good music.
5. To lay a foundation of understanding of the technical elements of music which will develop ability to read music readily.
6. To integrate music with other subjects of the curriculum, and with home and community life.

ACTIVITIES

The fundamental activities of a balanced program in music education include vocal, rhythmic, appreciation, instrumental, and creative phases. These activities are both practicable and desirable. Where teaching procedures for these activities need to be adjusted to meet the particular needs of the rural situation, suggestions are also given on these adjustments. Plans for the teaching of music in the small rural school must be quite different from plans for such work in any other type of school. Although there may be eight grades in the room, one music class including all of these grades is frequently all that is feasible. Where the enrolment warrants it, it is advisable to divide the group into two sections, one including the lower and

one the upper grades, for some of the work. However, in the case of the one-teacher school, it is not possible to entirely segregate the activities of separate groups. It will be necessary to adjust the work of each section by group activities.

In the rural school with seven or eight grades, it is not possible to plan for more than twenty minutes daily for the music class. However, this period will usually produce better results than will a longer period given only two or three times weekly, with intervening time for forgetting and losing interest. In the two-teacher school with no more than four grades per teacher, it should also be possible to arrange for twenty-minute periods daily for music.

The rural school program usually sets aside a daily period for opening exercises which includes music as well as other activities. While music is a desirable addition to such a period, the opening exercises are *not* a substitute for a regular music period. If real progress is to be expected, a regular class time must be set aside daily for music, as it is for any other phase of the curriculum.

ORGANIZATION

The One-Teacher School

The one-teacher schools vary in type. Some may have a predominance of older, or of younger children; therefore, the approach must vary.

The isolation of the community tends to promote a spirit of mutual helpfulness among the children, and because of the natural family feeling of the group, the older children usually enjoy singing the elementary songs with the younger children and will frequently select those songs when given a choice. Thus the problems presented, through having all ages and grades together in a class, are less difficult to solve than they would at first appear. Therefore, the one-teacher school with an enrolment of less than twenty children is frequently taught to best advantage if all the grades are handled as a single unit.

Materials must be selected which are best suited to the varied ages and interests of the class as a whole, and there should be a variation of materials from year to year. It is suggested that on two days of the week, work for the younger children should be emphasized, and on two other days, the work for those who are more advanced. On the fifth day the entire group should participate with common interest and enjoyment in such activities as singing, listening, and creative

work. The older children may be encouraged to participate as helpers whenever desirable. Also, the songs which the younger children may choose to sing may be used by the older children as observation or study material.

Where the one-teacher school has an enrolment of more than twenty pupils, with a general age range, the more effective plan is to divide the school into two groups, the first group to include grades one to four, and the second group to include grades five to eight.

In this type of organization it would be advisable to divide the usual twenty-minute daily music period into two ten-minute daily periods, one for each of the respective groups. This procedure should be followed the first four days of the week. On the fifth day, the full twenty-minute period should be used for the entire school in activities of interest to all.

In one-teacher schools using the "Block Program," the organization is somewhat different. Herein, in the words of Dr. Fannie Dunn, "Children are not classified in closely homogeneous groups on a basis of achievements in skills and factual knowledge, but work together, as people do in life outside the school on enterprises of common interest in which each participates according to his ability."

In this type of program, grade levels are broken down and the grouping of children on interest and readiness levels substituted therefor. Formal procedures are minimized, and music is treated more as a functional subject. Much of the song experience of the child becomes a part of the carefully planned daily morning assembly. Other worthy music experiences are made a functional part of the development of other subject matter.

In addition to songs in morning assembly and at other times throughout the day, a period of thirty-five minutes for instruction in music is provided for one day a week. The teacher may divide the time between the older and younger pupils, having one group work with related activities while she is busy with the other group. There are many valuable experiences in music in addition to singing. The children should help discover these; some of them may become sources of activities for children who want to experience music in other ways than through the use of their voices.

The Two-Teacher School

In the two-teacher school each classroom may be taught as a unit for a twenty-minute period daily. It is entirely feasible, and, in

accordance with the organization of the school, may be advisable to divide the pupils in each classroom into two groups for more direct and personal instruction and experience. In this type of organization each group would have a ten-minute period each of four days, and on the fifth day the groups in each of the classrooms would unite for a twenty-minute period of music activities of mutual interest.

This type of organization more nearly approaches the procedures of the urban schools. In cases where one teacher may be better qualified and more interested than the other, it would be to the advantage of all concerned for such a teacher to teach the music in both rooms on the basis of an equitable exchange of time.

EQUIPMENT

Because the teacher of the small rural school is frequently less experienced in music education, has more varied and difficult teaching conditions to meet, and generally less supervision or outside help than the urban teacher, it is all the more important that she be provided with essential equipment. In too many cases, the music education program in such schools is unfortunately handicapped by the lack of music equipment, and the measure of success which the children may acquire depends entirely on the ingenuity of the teacher.

The most essential music equipment should include at least one set of music books especially prepared for one- and two-teacher schools, and sufficient in number to supply each child with a book and the teacher with a manual; a chromatic pitch-pipe, a staff-liner; a phonograph and records.

It is also desirable to have either a piano or an organ; a bulletin board; an instrumental chart; appropriate pictures for illustration and correlation; supplementary song material; rhythm band instruments; music reference books; and a radio which will be most useful not only in music education but in promoting other school experiences as well.

RELATED FACTORS AND PROCEDURES

Details of techniques and procedures have not been developed in this publication for the reason that the Teacher Manual which each basic text makes available ably provides these aids in accordance with the philosophy and pedagogy on which each of these respective texts are based.

The Singing Voice

Singing is the most fundamental music education activity. Its basic element is good tone quality. At all times the tone should be light, free, and flowing. The voice must never be pushed or forced. It is essential that the teacher have a clear conception of the beauty of tone that children can produce. The teacher's pleasing use of her own voice will do much toward developing good tone quality in the children. The sensitiveness of the teacher's ear to pleasing tone quality will also be of much value. Teacher and pupils should constantly be on the alert to distinguish between a pleasing tone and a loud, harsh tone.

Where there are few in the room, there is a tendency to use a very loud, forced tone in order to produce greater volume. This is very injurious to the children's voices and will not produce attractive singing. A clear, moderate, natural tone will carry better than a loud, harsh tone, and will produce more pleasure even where the class is very small.

The pitch of the song has much to do with the singing voice and good tone quality. It is therefore very important that the teacher *own* and *constantly use* a good chromatic pitch-pipe. If a song is pitched too high, the voice will be strained; if too low, the voice will be harsh and unpleasant. The singing voice is also materially aided by natural breathing and good posture. This may be accomplished by having the pupils sit comfortably erect and with backs slightly away from the backs of the seats. The head should always be held easily erect and avoiding protrusion of the chin.

The Non-Singing Voice

Quite a percentage of children are unable to sing a melody correctly, or sing in unison with other children, when they enter school. Each of these children must be considered and treated individually. They usually divide themselves into two classes: (a) those who may be shy, inexperienced, inattentive, and lack coordination; and (b) those who may be physically afflicted, such as defective vocal organs, or defective ears.

The children in these classifications are sometimes called monotones. A real monotone is one who cannot hear or imitate any pitch differences whatsoever. There are very seldom any *real* monotones. Where children have not had previous singing experience, no teacher can be sufficiently sure of the singing ability of an individual to

definitely label him as a real monotone. The most unpromising child may prove to be the most musical child in the school if he receives careful and frequent individual attention, learning muscular coordination and tone placing.

It is almost invariably true that a child who has inflection in his speech is not a monotone, and can be taught to sing. Such a child may have much latent musical talent. No matter how hopeless he seems, each child is always a potential musician to the *interested* teacher. He becomes an educational challenge of first importance, for on the conscience of the teacher rests the responsibility of whether such a child is to be permitted to grow into adulthood with such an actual deformity as this would constitute. The child who is hampered by physical disability should be brought to the attention of the school nurse and medical examiner, and provided with remedial treatment and care. (For further details, see the Teacher's Manual for the basic text in use.)

ROTE SINGING

Rote singing is memorizing through repetition and is usually taught by imitating the teacher who sings *for* the children. It is an important activity in every rural school regardless of the age of the pupils. If the teacher is unable to sing, good rote singing can be developed through the use of suitable song records which have been especially prepared for use with the respective leading basic texts.

In teaching songs with the aid of a phonograph, the entire song should be played frequently enough for the pupils to become very familiar with it before they try to sing it. Then the pupils should be encouraged to sing with the record on the easier or repeated phrases, listening to the others. Finally, the entire song can be sung with or without the record. As soon as the song has been correctly learned, the pupils should sing it without the record frequently so as to develop independence and attention to pitch and tone quality. Individuals should be encouraged to sing the songs with, and then without the records.

In some instances, a child who sings well may learn the song and present it to the class. The song may also be taught by use of a piano or organ, or even the radio. The teacher who has the ability to correctly sing the songs for the class should do so rather than to resort regularly to the piano, phonograph, or radio.

In choosing rote songs, consideration should be given to the interests of the age-groups represented. When songs suitable for the older

pupils are sung, the younger children will gradually learn them; the older pupils in turn will cooperate by singing elementary songs for the enjoyment of the younger children. Songs within a medium vocal range will usually be more successful because the older pupils will be more interested in singing if the songs are comfortable for their changing and limited ranges. The teacher's attitude is most important. The singing of the song with fine tone quality and appropriate interpretation may be all that is necessary to secure the maximum of interest and response.

NOTE SINGING

This is a most important music activity and is entirely feasible in one- or two-teacher schools despite the age difference of the pupils. The chief difficulty in promoting this type of work is that inexperienced teachers sometimes know only a few details relative to the technical aspects of note singing, and in attempting to teach it, they unnecessarily emphasize such details. The result is an entirely wrong attitude toward note singing on the part of both the teacher and pupils. They regard such an activity as one forced upon them rather than an experience of enjoyment.

Note singing should not be attempted until nearly all of the pupils sing well, then it becomes a normally natural development. It is a great thrill to a rural child to realize that he can sing by note what he learned by rote, and that gradually he can independently read other songs. Because of the comparative isolation of the rural school, more interest is manifested, better concentration is secured, and therefore more rapid progress is frequently made in note singing than in an urban school. The exact means of teaching note singing is relatively unimportant. The important thing is that the teacher shall understand how to present the elementary work using *any one* of the prevailing methods.

PART SINGING

Part singing is also a feasible activity, as well as a fascinating one, for rural school children. Older pupils will be much more interested in the singing of the elementary songs suitable for the younger pupils, if at times they can vary the work by singing a second part. This is particularly true of the older boys, who feel that a lower part is better suited to their changed voices than the average unison song. Part singing should not be attempted, however, until the class does good work in unison singing.

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Part singing is a tone problem in which the singing must be in tune. This requires that each pupil shall hear the other part as well as his own, so that tonal balance and harmony will result. Preparatory activities leading to part singing should be done. Rounds may be used to good advantage for this purpose providing they induce the pupils to sing *with* one another rather than *against* one another. If the pupils are permitted to shout in maintaining an independence of part, there will be exceedingly more harm than harmony. Other practical devices and procedures will be found in the Teacher's Manual of texts in use.

If the teacher does not have the musical ability to prepare the pupils for part singing, or to teach a part song, excellent recordings may be procured for this purpose. On these records the parts are sung separately and then together, giving an excellent example for the group. In reading part songs, care should be taken that the majority of them are simple enough in meter and intervals that particularly the younger pupils will not be confused by them. In schools including pupils with changed voices, three-part (soprano, alto, and bass) songs will be feasible.

RHYTHM

Rhythm is the regularly recurring movement in music. It is the fundamental element upon which music depends for most of its appeal. The ability to respond to the rhythm in music is an essential development which is necessary to every individual if he is to fully enjoy the music he hears. Its development is through the coordination of mind and body. Early rhythmic response must be felt, not analyzed.

Rhythm should be stressed with the younger children, as it is easier to develop in them than in older ones. If it is not developed early in life it will become gradually less pronounced, until it is very difficult to arouse.

The simplest and most direct approach to rhythmic development is through the rote songs. The feeling that music consists of phrases, and each phrase consists of groups of tones with regularly recurring accent, must be discovered. By listening to strongly accented music, the child comes to the realization that music pulsates in twos, threes, or some multiple of these meter patterns, and indicates these differences by making appropriate physical responses. All of the children in the room will be able to join in the same activities at first,

such as clapping, marking time with the feet, tapping on the desk, swaying, marching, skipping, running, gliding, and other rhythmic responses requiring free movements.

The use of the phonograph and piano or organ is also essential in developing the sense of rhythm, through providing richer and more varied music than afforded by simple rote songs. This also opens broader motivation through the use of singing games, folk dances, and participation in rhythm bands. Freedom, relaxation, and absence of self-consciousness are essential to the desired physical response. The work should be directed in such a way as to be conducive of these conditions.

The basic types of music most essential in rhythmic development are the march, waltz, polka, gavotte, and minuet. These may be effectively characterized through folk dances. The folk dances may also be used to develop recognition of phrases and phrase endings In nearly all of these dances a change of motion takes place at the end of each phrase, and this work will help the pupils to unconsciously feel the balance and design in music.

SONG REPERTOIRE

The solution for suitable songs for use in rural schools has been met by the publication of books designed especially for the conditions of these schools. These books contain within one volume song material for all grades involved, the number of songs being somewhat limited but the choice carefully made. (NOTE: When a specific music text for a rural school has been adopted, the teacher should make certain that the Teacher's Manual for the text adopted is procured also, as it provides invaluable reference and definite suggestions. Many rural teachers seem to be unaware of the existence of such a manual.)

The song repertoire should be cumulative and intended to be kept in the memory over a period of years. It should include folk, national, patriotic, art, and community songs, and hymn tunes (preferably undenominational). A repertoire of songs of this type should be built up gradually, thus allowing the singing of them to have an opportunity to become established as an enjoyable leisure-time activity and expression for people of all ages. If a predetermined number of songs of this type are learned each year, pupils leaving the rural school will have a memorized repertoire of worthwhile songs which they will always be able to enjoy by singing or

by listening. A predetermined list to include within a year's work might contain:

God of Our Fathers
Holy Spirit, Truth Divine
Faith of Our Fathers
America
Star Spangled Banner
America the Beautiful
Columbia the Gem of the Ocean
Dixie
Old Folks at Home
Santa Lucia
All Through the Night
Annie Laurie

APPRECIATION

Music appreciation should be the ultimate goal of all music instruction in the school. It is built upon experience involving more than interest, knowledge, enjoyment, and discrimination. It is more than the singing of songs, response to rhythm, active listening to music, learning facts about it, and playing instruments. It is an outgrowth of the feelings and emotional reactions of those experiencing it.

Appreciation should be regarded as an integral part of the whole music program. Every music lesson should be a lesson in music appreciation. The teacher will be an aid or guide to this in proportion to her own powers of appreciation.

The objectives as outlined on page 16 of Bulletin 44, State Course of Study in Music Education for Elementary and Secondary Schools, are equally applicable for Music Appreciation in the rural schools.

1. To open the way for the child to find joy in listening to music.
2. To develop an awakening sense of discrimination as to why some music is better than other music.
3. To develop sensitivity to rhythmic and melodic likenesses and differences which determine mood and thought content.
4. To build up a feeling for basic rhythms in music largely through physical response to them and an appreciation of the composer's purpose in selecting a certain rhythm.
5. To develop a conception of the tone color of the various instruments of the orchestra so that the child may understand why a composer chooses a certain combination of instruments to produce certain emotional or intellectual effects.

6. To provide opportunity for response to form or design through the sensing of repeated and contrasting phrases, sequences, and inversions.
7. To lead the child to sense and to appropriately express the underlying moods of the music which he hears.
8. To lead the child to seek to discover how the composer tells a story or paints a picture in tone.
9. To provide musical experience which will carry over to music heard on the radio and the concert stage.
10. To develop a feeling of kinship with children in other countries through music as a universal language.

Suggested procedures and materials in Music Appreciation are not listed here, as they are adequately outlined and available in the Teacher's Manual of the respective basic texts for music education in rural schools.

INSTRUMENTAL

Particularly in rural school districts employing part- or full-time services of a music supervisor, the schools should provide opportunity for the study of instrumental music for those pupils who desire it. A boy may have a voice of inferior quality and little tendency to sing, but he may be intensely musical and interested in playing a musical instrument.

One of the functions of instrumental music is to discover and develop talent that might otherwise remain dormant. A small school cannot hope to approximate in numbers and instrumentation the orchestra or band of a large city school, but it can approximate these in educational worth and in opportunity presented for the progressive understanding and enjoyment of inspiring music through the encouragement and development of smaller ensemble groups made up of players of such instruments as may be available.

A canvass of almost any community will reveal one or two violins, a trumpet, clarinet or a saxaphone, a trombone, and a piano or organ. Such or part of such an ensemble could provide as much enjoyment to the participants and probably create more enthusiasm for music in a rural community than the traditional string quartet.

Any school in which two or more pupils have learned to play orchestral instruments well enough to form a small ensemble may develop a school orchestra in which every pupil in the school may

participate by the addition of "toy orchestra" or "rhythm band" instruments. Pupils who do not play any instrument may form the "percussion section" in the orchestra, working out their own "orchestration" to fit the selections played by the instrumentalists.

Paralleling the vocal music plan, the school orchestra class should be so organized that each pupil in the room will benefit from the practice of each selection, according to respective age, grade, and musical ability. Every pupil in the school should participate. The substitute instruments should be required to produce desirable musical effects, and played so softly as not to spoil the musical effect of the ensemble.

The piece of music selected is first made familiar to the pupils by repeated playing by the instrumentalists, with or without the phonograph. When the piece has become fairly familiar, the remainder of the pupils take up their instruments. They decide what instruments, played in what rhythmic patterns, would sound well at one place or at another. The teacher may contribute or ask leading questions, but should not arbitrarily decide these questions.

Music for this type of school orchestra should have musical value and rhythmic variety. Selections which suggest contrasting tonal effects in alternate measures, phrases or sections, appeal to the imagination of the pupils in designing the rhythmic orchestration which they care to build around the melody and harmony provided by the instrumentalists.

INTEGRATION

In the Thirty-fifth Yearbook of the National Society for the Study of Education, Dykema says: "The functional approach, based upon the conception that effective learning takes place only when there is interest, welcomes vital opportunities to relate music to other studies. It is believed that in this heightened interest will be found so many varied opportunities for teaching music that the needed technical development will eventually be forthcoming."

Music should function in relation to the entire curriculum to which it has a dual function. It may enrich, broaden, and deepen social understanding and has a significant contribution to make to human development as an expressive art.

Integration has made great headway in the general educational program. It has real value and is justified when used in a manner that will strengthen the understanding and appreciation of music. It tends to change the pupil's school life from a period in which a

great many unrelated facts and experiences are met, to a normal existence in which all the varied experiences that confront an individual are merged into a balanced and valuable whole.

Education may be called an art only when it endeavors to give each art an equal importance, to show the relation of each subject to every other subject, and to define its place in life as a whole. Our responsibility as educators is to help the individual in his search for material which will be the right medium for working out his ideas, his feelings and emotions, and to help him in the building up of an integral experience.

The pupils must be encouraged to use the language of sound to express life and living. The discovery of pupils' interests and the integration of these into the music program involve two types of activities: (1) those in which music or a music experience is the center around which secondary activities may be woven; (2) those in which music is a more secondary activity and in which some other school experience contributes the governing point. In either type, music is an essential element, and the successful outcome will be in proportion to the interest and earnestness aroused in the pupils.

To accomplish this kind of motivation, the teacher must be thoroughly familiar with the fundamental principles of music construction. These principles should be presented as part of a major interest of the pupils. The teacher should plan a unit procedure in such a way that each unit has form and meaning, as well as the proper relation to each adjoining unit. The school curriculum should be so planned and taught that the relation of each of its phases to every other phase, and to the plan of the whole, is clear to the pupils. When possible, the pupils' creative cooperation should be enlisted in setting goals and shaping activities for their attainment. There is no such thing as a plan universally applicable to every situation, so each school employing this type of motivation is urged to study its particular situation and interests and to make plans accordingly.

Music is integrated experience that is inseparably bound up with life, and will be best understood and enjoyed if this relationship is maintained. Music in the everyday lives of our people is what gives it meaning. It is therefore logical that every opportunity should be used that permits the pupils to experience music in relation to other activities of the curriculum. It is just as logical, however, that over-emphasis upon any of these related fields of experience may easily result in under-emphasis upon music itself, with the result that

music may lose its own identity or integrity. Therefore, caution must be exercised to avoid making it subservient to the other phases of the curriculum.

RADIO

The well known slogan of the Music Educators' National Conference is "Music for every child and every child for music." To accomplish this immediately implies equal educational opportunities in all of the schools. One of the greatest mediums of equalized educational opportunity is the radio. It can bring the master teachers of the world into the schools at one and the same time.

Some of these master teachers are now instructing thousands of pupils assembled in the one- and two-teacher rural schools, as well as in the town and city schools. This instruction is not as formal, generally, as is more or less prevalent in our classrooms. It is more largely inspirational, as all education should be. It provides guidance in the form of demonstrations for the teachers to follow between the broadcasts.

Particularly for the teacher whose ability in the teaching of music is sometimes limited by insufficient preparation and experience, the radio provides the incentive and guidance that will enable her to become a better teacher. Radio can bring into the classroom ideal tone quality that is so essential to rote singing. It can provide artistic vocal or instrumental accompaniments to songs the pupils have learned to sing. It can demonstrate all tonal and technical problems in instrumental music. By performing music easy enough for beginning pupils to master, radio can provide artistic ensemble performances in which the pupils in the schools may participate with pleasure comparable to playing in a symphony orchestra.

Radio can and does provide the incentive for music classes of all types. It can not, however, effectively provide the necessary practice and follow-up. Radio can not take the place of the classroom teacher, but by stimulating the work of the pupils, establishing standards, and guiding the teacher in class procedures, it can materially aid the teacher in the success of her efforts.

One of the most difficult problems that faces the teacher of a radio-equipped school is the gathering of radio information far enough in advance to make it possible to plan to utilize the broadcasts in classroom activities. Some of the leading broadcasting companies furnish manuals and schedules of their school programs. The National Broadcasting Company, New York City, and the Columbia Broad-

casting System, New York City, each publish a regular pamphlet of their own, outlining programs, time, dates, and stations of broadcasts they consider to be educational. On request, any teacher's name will be placed on a mailing list to receive these materials as they are published. Pupil work sheets, students' notebooks, and manuals for the guidance of teachers are also available through these broadcasting companies.

SCHOOL AND COMMUNITY

The rural school is so closely related to the home and community that any project of the school may become a definite social force in the community. No activity carried on by the school brings more enjoyment to the pupils and community alike than the production of musical programs. The aim of the school is broader than the education of the children. The school must be constantly aware that the programs it presents are influencing the musical taste of the community. The vitality and effectiveness of the music learned in school may be judged by the extent to which it functions to enrich the child's present out-of-school life, and by the extent to which it lifts the level of interest and discrimination in the community.

The character of the songs taught, music played, and radio programs studied in the school will undoubtedly be the basic link of mutual interest between the school and the community. When children have learned to sing, play, and listen to beautiful music, they are bound to carry this experience to their homes. Family interest is aroused and should be promptly and definitely encouraged. If the teacher is interested and active in promoting this influence and the cause of good music, many opportunities are open to her.

The parents should be encouraged to visit the school and observe the children in their classroom music activities. Programs consisting only of music period accomplishments of the pupils over a given time, and to which the pupils have invited their parents, should be presented occasionally. Special programs appropriate to, and coinciding with important holidays should also be presented, and the community invited to attend. On such occasions, a familiar song or group of songs should be included for the express purpose of having the adults participate with the children in a part of the program.

School and community relationships may be advantageously motivated through the music education program, by the homes, churches, and appropriate public gatherings utilizing the small ensemble and individual music talent of the children in out-of-school

performances. Influential organizations such as the State Federation of Music Clubs, the Parent-Teacher Association, and the Grange, are willing and eager to cooperate. The county festival of rural school music, which has been so successful in several counties throughout the State, represents another excellent medium.

MATERIALS

SUGGESTED MUSIC TEXTS

(A Teacher's Manual and a list of phonograph recordings are available through the publishers of each of the texts suggested. It is most essential that this material be included in the purchase of the texts. It will be invaluable to the teacher and to the success of the music program. Each text is a One-Book Course and is listed in the alphabetical order of the publishers.)

American Book Company, New York
- Our Music in Story and Song—Foresman
- The High Road of Song—Foresman

Follett Publishing Company, Chicago
- New Elementary Music—Fullerton

Ginn and Company, New York
- Adventures in Music—Giddings, Earhart, Baldwin, Baker, Newton
- Singing Days—Hood, Gildersleeve, Leavitt, Kirby

Hall and McCreary Company, Chicago
- The Silver Book of Songs—Perkins, Trimingham, Vernon, Curtis, Rosenberry

Hinds, Hayden, and Eldredge, Inc., New York
- Rural Song Book—Damrosch, Gartlan, Gehrkens

Silver, Burdett and Company, New York
- The Music Hour—McConathy, Miessner, Birge, Bray

SUGGESTED COMMUNITY SONG BOOKS

C. C. Birchard and Company, Boston
- Twice 55 Brown Book
- Twice 55 Green Book
- Sing

Hall and McCreary Company, Chicago
- Golden Book of Favorite Songs
- Gray Book of Favorite Songs
- New American Song Book

Theodore Presser Company, Philadelphia
- Favorite Songs of the People

SUGGESTED REFERENCE BOOKS FOR THE TEACHER

Teacher's Manual of each of the texts listed under "Suggested Music Texts"

American Book Company, New York
- Teaching Music in the Elementary Grades—Hubbard

C. C. Birchard and Company, Boston
Introduction to School Music Teaching—Gehrkens
Music in the Grade Schools—Gehrkens
Teaching Music from an Appreciative Basis—Mohler
Twice 55 Games with Music (Complete Edition)—Dykema

RCA-Victor Company, Camden
Music Appreciation for Children—RCA-Victor

Silver, Burdett and Company, New York
Creative School Music—Fox
Creative Ways for Children's Programs—Murray, Bathhurst
The Psychology of School Music Teaching—Mursell, Glenn

SUGGESTED BOOKS FOR THE SCHOOL LIBRARY

Allyn and Bacon, New York
People and Music—McGehee

C. C. Birchard and Company, Boston
Pictured Lives of Great Musicians—Crawford

Thomas Y. Crowell Company, New York
Our American Music—Howard
Stephen Foster, America's Troubador—Howard

Doubleday, Page and Company, New York
Alice in Orchestralia—LaPrade
Great Musicians as Children—Schwimmer

Follett Publishing Company, Chicago
How Man Made Music—Buchanan

Ginn and Company, New York
Music Stories for Boys and Girls—Cross

G. Putnam's Sons, New York
How Music Grew—Bauer, Peyser

Theodore Presser Company, Philadelphia
Young Folks' Picture History of Music—Cooke

RCA-Victor Company, Camden
Music and Romance for Youth—Kincella
Victor Book of the Opera—O'Connell
What We Hear in Music—Faulkner

University Publishing Company, New York
Music Appreciation Readers—Kincella
(Books I, II, III, IV, V, VI)

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MURSELL, JAMES L. Human values in music education. Silver, Burdett and Co.

MUSIC EDUCATION RESEARCH COUNCIL REPORT NO. 19. Course of study in music for rural schools. Music Educators' National Conference

PERHAM, BEATRICE. Music in the new school. Neil A. Kjos Music Company

PERKINS, CLELLA L. How to teach music to children. Hall and McCreary Company

POMEROY, MARIE. Teacher's manual for "Our music in story and song." American Book Company

THIRTY-FIFTH YEARBOOK, PART II. National Society for the Study of Education

YEARBOOKS (1936-1937-1938). Music Educators' National Conference